

CHILD STUDY

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CONTENTS

Editorial - - - - - 162

Time for What? - - - - - 163

 Josette Frank

Music and the Child - - - - - 166

 Anne Holden

The Dance and the Growing Child - - - - - 169

 Elizabeth Delza

New Aims in Art Education - - - - - 172

 Victor E. D'Amico

A Union Accepts Youth's Challenge - - - - - 174

 Mark Starr

Parents' Questions and Discussion - - - - - 176

Study Outline - - - - - 178

What Is Expected of a Five-Year-Old Child - - - - - 179

 Millicent Carey McIntosh

Science Contributes—Recent Developments in the Measure-
ment of Personality and Aptitude - - - - - 182

 Max L. Hutt

Book Reviews - - - - - 184

Children's Books - - - - - 186

In the Magazines - - - - - 188

Shop Talk - - - - - 189

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HEADLINES

Modern living opens up wide choices to our children and many fields compete for their attention. How shall we help them to allot their time and interest wisely? What place shall be given to entertainment, to hobbies, to group play? What place to creative expression?



Some of these questions are discussed here, by Josette Frank, of the Editorial Board of Child Study. The creative arts and their place in the child's life are severally discussed by Victor D'Amico, head of the Fine Arts Department of Fieldston School; Anne Holden, Executive Director of the Studios of Music Education, member of the New York Women's Symphony Orchestra; and by Elizabeth Delza, formerly director of dancing at the Walden School, who is now a concert dancer and teacher of the dance. Other contributors to this issue are Mark Starr, Educational Director, International Ladies' Garment Workers' Union; Millicent Carey McIntosh, Headmistress of Brearley School; and Max L. Hutt, Senior Clinical Psychologist at the Educational Clinic, College of the City of New York.



"Summer-time and the Family," as discussed at the Association's March Conference, will be reported in the next issue of CHILD STUDY whose topic will be "Play and Playmates."

J. F.



YOUR CHILD'S TIME

PHILOSOPHERS of all ages have aimed at "the good life"—differing among themselves as to what it is or might be. Parents, somewhat less consciously, are ever seeking it for their children. Perhaps it is inherent in the frustration and dissatisfactions of human living that we should feel impelled to find for our children a richer and more satisfying way of life than we ourselves have known.

WITH the modern emphasis on creative education, many parents have seized eagerly upon the arts as an open sesame for their children. Through music, art, the dance, or one of the many crafts they hope that their children may find new meaning in life, and new zest and freedom in expressing their enjoyment. Surely the capacity to be more fully aware, to feel deeply and express freely is a step toward the good life. Every child should have help in developing to the full whatever measure of such capacity he possesses. All children—no matter what the nature or degree of their individual talents—need creative experience. And we offer them the new type of art education not in order to develop more and more professional artists, but because we hope that the number of richer, freer human beings may be vastly increased by encouraging the artist within every person.

HOWEVER, we cannot impose such creative experience from without, nor can we hope to foster it from within, in an atmosphere of pressure and strain. Just rushing our children from one form of instruction to another, drilling them in a series of skills and accomplishments, will work out badly. In our very eagerness to give them the best of all possible opportunities for enrichment and growth, we are all too apt to deny them time and peace for self-exploration and integration—for the development of something which will be worth expressing.

WE must weigh carefully what we offer our children in the name of enrichment. And we must guard them carefully against that constant pressure of time so characteristic of our modern life. More than any skill or knowledge or technique, all of us today need time to think, to feel, and to find our own values and meanings for existence.

Time for What?

By JOSETTE FRANK

FOR most children the waking day is all too short. The world is so full of a number of things—things to do, to see, to experience, to explore—that the dawn of each new day is a promise of fresh possibilities, and bedtime invariably finds them still in the midst of many things. “Can’t I just have ten more minutes to do this and this and this?”

If we doubt this we have but to watch the joy and relief with which many children welcome a rainy day. One little boy greeted the sound of raindrops on his window even before he opened his eyes one morning. “It’s raining,” said he sleepily, “so I won’t have to go out to play!” This reversal of the traditional nursery chant: “Rain, rain go away, come again another day—” is quite in keeping with the times. For many children “going out” means nothing more than a few cold, uneventful hours spent in pursuit of an elusive benefit known to adults as “fresh air”—while at home are waiting their favorite possessions and a host of inviting occupations.

To these crowding interests of their own, we add our adult demands upon their time. There is, for example, school, definitely preempting a large portion of the waking day. There are the scheduled meal hours, fixed and immutable. And in the few remaining hours between schooltime, meal-time and bedtime there are the claims of play and outdoor exercise, hobbies and special interests, homework, and what we think of as cultural pursuits. To fit all these into the child’s few leisure hours, to allot each its due share of time and attention and still protect the child from a sense of hurry and pressure—this is the task which challenges modern parents.

For it is the parents who must balance the budget of the child’s “free” time. We cannot leave it entirely to the child himself, since he is obviously not able to weigh the relative values of conflicting claims upon his time. We cannot leave it to the specialists, since each of them is likely to see the child’s well-being in terms of his own specialty. The doctor insists on his schedule of rest, sleep and meal-times; the teacher on

his daily quota of schooling and homework; the music teacher on certain lesson-time and hours of practice; and so on.

Until recently, playtime at least was a matter of the child’s own prerogative. But, today, with the means of recreation more and more highly organized, even this realm of choice is governed by factors outside the child’s control: the timing of radio and movie programs, the availability of a recreation leader, or the scheduling of afternoon and week-end play groups, often decide what the child shall do and when. Add to these the cultural claims, in metropolitan areas at least, of museums, art and science exhibits, libraries, spectator sports, concerts, opera and theater—and we have a veritable jigsaw puzzle. How can we fit this many things into this many hours? Does the child need them all? Which are the *musts*? Which can he afford to miss?

LET us recognize at the outset that the scheduling of leisure is, in a sense, a paradox. For does not leisure imply free time, the absence of pressure, the elements of volition and choice? Yet in this complex world of competing interests and distances, scheduling we must have if we would assure our children a balanced time-budget, with full regard for their needs in education, culture, health, and leisure. We cannot hope that the children will be able to find for themselves the many opportunities for both pleasure and profit that are available. Even in their play it is often necessary to arrange for someone to play with them, or a particular place in which to play. The very necessity for “going places” to find their amusement or their education implies, too, for younger children, our accompanying them. For today neither their recreational nor their cultural pursuits can be carried on altogether at home; and going places implies scheduling in advance.

It does not mean, however, that we must schedule the child’s every moment, or plan in advance all his out-of-school pursuits. In our anxiety lest he miss

something, we press upon him everything that is available, overcrowding his leisure in a way that leaves little leeway for self-initiated play or spontaneous choice. We have all seen the pathetic spectacle of the overscheduled child to whom the schedule—not the play—is the thing. “Never a dull moment” is the watchword; “entertain me” is the challenge. Teachers of so-called extra-curricular activities are all too familiar with the child for whom the dancing or fencing or art appreciation lesson represents merely “four-to-five on Wednesdays” on the calendar.

Under this kind of pressure children, if they are not born resisters, will go through the motions acceptably enough, and perhaps even acquire a few visible graces and skills by the wayside. But it is extremely doubtful whether any of these activities ever achieve the depth of real inner experiences. Real experiencing requires not only inner response but free time—time for assimilation and integration. Merely exposing children to a succession of contacts with the arts will not make these take root unless the conditions for growth are favorable. And even the child with a natural predilection, let us say, for painting or music, takes on a protective covering of apathy against the inexorable pushing of a schedule—a whisk through the museum at stated intervals, or the deadly certainty of the weekly concert, neatly sandwiched between the Saturday French lesson and lunch.

HOW then shall we achieve this happy balance between schedule and leisure? And, just as important, how shall we help our children learn to choose for themselves among the many competing claims upon their time which will increasingly crowd upon them.

Our first imperative, I would say, will be the child's own inclinations. The child who is impelled toward one of the arts will not feel oppressed by the necessity for setting aside definite time for work at his chosen interest. True, such inclination may need the stimulation of parental encouragement, and no little patience with its fluctuations. But we must distinguish between encouraging and exploiting. Let us be sure that what we offer is in response to the child's own need—expressed or otherwise—and not an interest imposed upon him for reasons of our own, motivated by our own hopes, ambitions or cultural patterns. To offer a child the best that is available in the field of his interest is stimulating; to force upon his attention everything there is for him to see, know or do in connection with this interest, may be to ride a good horse to death. One little girl, gifted to a degree

that warranted considerable art education, rebelled at her mother's well-intentioned schedule of visits to art exhibitions: “Can't I just enjoy my own painting without seeing everything ever painted?”

The same is true of those activities which come under the head of hobbies. These may range all the way from collecting match-box covers or autographs to more or less serious work on ship models or photography. Whether we indulge, encourage, or frown upon these activities usually depends upon whether or not we consider them “constructive.” Collecting stamps we are likely to encourage as being “educational,” while collecting baseball pictures or match-covers seems to us merely a waste of valuable time that might be more fruitfully spent. Yet both may be expressions of a similar need; the mode of expression must be the child's own. If we are patient we will find that those hobbies which have no growth possibilities beyond mere accumulation soon consume themselves and give way to more satisfying interests. Sometimes we can help the latter to fruition by standing by, ready to supply the necessary accessories, tools, space, or whatever is needed, including some evidence of our own interest. On the other hand, we must be wary of our enthusiasms. A budding interest in making model airplanes may readily be mistaken for a consuming passion for aeronautics. Delighted at the first signs of model-making we deluge the child with books and materials, take him to this exhibit and that. Many a tender shoot of interest has been swamped by too eager or premature fostering. Hobbies must be regarded as the child's own means for trying out many small powers, for testing out his own interests; and while their manifestations may sometimes tax our patience, and their very changeableness seem to us wasteful of time—perhaps of money, too—we will have to accept them as a valid educational process. And if they serve only as passing entertainment, that is valid, too.

BUT what of the child who shows no special aptitudes or interests, who has no flair for creative expression, who develops no hobbies for us to encourage or discourage? There is, for example, the child who will spend endless hours sitting with ears glued to the radio, or whose sole idea of an afternoon's entertainment is a movie. Very often the poverty is one of ideas and initiative rather than of abilities. It may be possible to convert into action that thirst for drama and swift motion which makes the movie or radio addict. Adult suggestions of things to do are often welcomed by such children, provided they are

accompanied by a willingness to provide the makings and to get things started. Radio and movies may be good entertainment in themselves but they are better if they can lead to some home dramatics. To be the Lone Ranger may prove even more fun than to hear him. And this involves also the participation of other children. Marionettes, too, may offer a fascinating vehicle for translating listening into action. A marionette show may provide an infinite variety of things to do for a wide range of abilities, from sawing and hammering on the stage, and sewing the curtains and costumes, to painting the scenery, printing the tickets, and acting the parts. It may draw upon movie or radio or reading experiences for inspiration, or upon the child's own inventiveness and imagination. But usually it does depend also on some adult stimulation and encouragement.

This is not to say that radio and movies and the reading of books are not valid pastimes in their own right. However passive these may appear as leisure pursuits, they offer children, as they offer many adults, both relaxation and vicarious experience, possibly also desirable and necessary escape from the continuous round of activity. We do not always know what needs are being met by so-called "passive" entertainment. Even a worthless movie may lead the child to some worthwhile discussion either among his contemporaries or with adults. It is only when this kind of entertainment is serving as a substitute for all active participation and effort that we do well to question it. And our concern must consist, not in limiting or forbidding but in being able to offer something else that will invite interest and stimulate action.

In many cases the movies constitute a *social* interest rather than a dramatic or sedative one. If "all the children go" on Saturday afternoons, then that is the thing to do. The remedy, in that case, would seem to lie in some sort of cooperative effort by the adults. A number of interested parents, collaborating, may succeed in substituting afternoon gatherings—whether of hobby clubs, parties, or just informal games—which will fulfill the same social purposes. We have to offer something that will be welcomed. But we have to be prepared, too, to find that some of our best efforts will fail. Especially at adolescence children are jealous of their prerogatives.

NOR would we have the child's life one continuous round of doing things. Just doing nothing may have its values. The time-honored jest, "Sometimes I sit and think and sometimes I just sit" has in it

some natural wisdom. Many of us are willing to allow our children time out to "sit and think," since this we can accept as valid mental exercise. But we begrudge them time to "just sit," though this may be quite as valid mental relaxation. Certainly the child who can, occasionally, just sit, is at least in no need of expensive extra-curricular lessons in relaxation. It is true that most healthy children prefer activity. The child who habitually "just sits" must be suspected either of some physical defect which should be investigated, or of passive resistance to pressures too strong for him. But every child needs time for himself, time unscheduled and unallotted, time for reflection and rumination, time to piece together his scattered experiences and integrate them into his life, time for just growing.

NOT time only, but a certain amount of solitude also is demanded by this process. Modern living has forced us to be group-minded; and children, even more than adults, are increasingly herded into organized groups for their play as well as for their work. From their school group many go immediately to the afternoon play group, the week-end group, the summer camp group. Certain of the more favored schools even extend their school play activities to include the whole afternoon and Saturdays—a boon to busy parents. In many respects the group offers inestimable values, developing social techniques, group loyalties, and the cooperative spirit. It makes possible, too, both outdoor and indoor games and enterprises which would otherwise be difficult to manage. But we must balance these needs with others. To be *always* in groups would seem to jeopardize the child's need for self-initiated, spontaneous play, for pursuing interests of his own when and as the spirit moves him, and for those more casual and undefined kinds of play which can take place only among a chosen few. The child's capacity for more intimate relationships needs fostering, too; but even these do not meet the need to be, occasionally, alone.

Of all the penalties we have to pay for our modern urbanization, not the least is the restriction of play space and play opportunities, both in the home and outside. Yet both the home and the neighborhood can be made to yield astonishingly rich "makings" if we but seek them and recognize them when we find them. The problem calls for both ingenuity and interest on the part of parents, and still more, on their awareness of the significant values and developmental possibilities in the child's own time.

Music and the Child

By ANNE HOLDEN

A WIDESPREAD misunderstanding of the nature of music in its relation to the child is at the base of most of the problems which confront parents who wish to encourage musical interest in their children, or who are deciding what to do about the child's first signs of desire for musical expression. This misunderstanding derives from the failure to recognize that the child is unfamiliar with the materials and values of music.

The response of human beings to music is more spontaneous and general than to any other of the arts and the child shares profoundly in this response from a very early age. Yet he cannot know from hearing music what he knows about literature from reading a story, or about the graphic arts from seeing a picture. The child becomes familiar with the use of words, colors, shapes from his everyday experience. The vocabulary and symbols of music, however, as well as the mental and physical skill which go with them, are an abstract closed system, necessary only to the creation, performance and articulate evaluation of music. Because of its detachment from daily life, the system must be learned before there can be any satisfying expression or interpretation. Moreover—and herein lies the paradox and the problem—the complexity of the system and the skills required for accurate performance are such that mastery, while by no means impossible to acquire when an adult, is best insured by beginning musical study during childhood.

The child, however, is sublimely unaware of the problem. He hears pleasing sounds and wants to make them himself. He sees the instruments on which they are made and expects to produce results at least equally satisfying to himself. No amount of explaining to a child that playing an instrument requires "practice" will prepare a musically alert child for the shock of his own inadequacy on his first contact with it, nor prepare him for an understanding of what music practice really means. Physical practice he understands in his relation to his games, and he knows that the more times he bounces a ball the better he can do it. But he knows that he may learn to control a bouncing ball very well in only a few days of practice—and even in the very beginning he can at least bounce it. The mental practice required in learn-

ing to read the printed musical page is even further from the child's image of himself as a music maker.

In a simpler day, when the child as part of his family entered into a community life of which singing and dancing were a vital part and approximated, in their more elaborate forms, the whole scope of music, he absorbed a considerable amount of music-mindedness in the course of his earliest social experiences. Today the only child who has a similar chance to escape the disillusioning realization of the awkwardness of musical materials is the one who knows music-making as an intimate and joyous factor of his home life. Such a child, seeing and hearing not only the finished performance but the various stages which lead up to it, can make his choice with open eyes and motivations clearly established.

WHAT has contemporary music education to offer the child which will compensate for the remoteness of its material? Which will correspond to the satisfaction he gets from his power over the piece of clay in his hands, the words on his lips? Which will be a more acceptable stimulus to the self-imposed discipline required in learning to play an instrument than the still all-too-prevalent "you will thank me when you grow up"? Which will materially reduce the sad spectacle of adults whose feeling for music has been forever embittered by the memory of childhood rebellion against its arbitrary and unnatural demands?

Obviously the first objective must be to provide satisfaction to the child through activities which are closely related to the musical processes. To that end we must build first on the child's satisfactions in group play, free motion and noise-making. It has long been accepted that intelligently directed group singing and dancing will establish a strong response to the twin fundamentals of melody and rhythm. But we are only lately coming to realize how soon the child can be guided past the rote stages in the use of his natural musical instruments, how much conscious association he can be helped to make between these play experiences and the vocabulary, symbols and analysis of music, and how wide a range of articulate musical perception can be associated with these activities.

To singing and dancing we can add the rhythm band, used not only as an introduction to those me-

charical instruments most easily controlled by the child, and as a means of transferring to smaller body muscles the rhythmic responses he can already make with the whole body, but also as a true experience in miniature of the most delightful and intelligent end of all music study: ensemble playing. Along with these practical experiences we can provide the child with frequent opportunity to know instruments at first hand, to distinguish their individual timbres, to satisfy by close inspection his curiosity about them as mechanical objects and to see and hear them being played in small and varied combinations.

An opportunity for this fundamental music education should be the privilege of every child at as early an age as he will accept it. It is the very rare child who does not delight in such activities and who is not imaginatively enriched thereby. If he does not then show that happy combination of temperament and ability which will justify his proceeding to individual instrumental study, he will at least always have a more pleasurable and discriminating response to music because of this education. In this day, when radio and movies make the hearing of music an inescapable feature of daily life, when our own country is becoming so increasingly conscious of the cultural importance of music and when music as an art is going through such significant evolutionary changes, some realistic groundwork for the development of musical taste seems a minimum essential of a well-rounded education. Besides, such education for the young child constitutes the best possible soil for the natural growth of latent capacity. Inability to carry tunes, and total lack of rhythmic coordination, the classic marks of the "unmusical" individual, are conspicuously lacking among children who, before the age of six, have had a generous amount of group music activity. These activities can be used as a testing ground for the child who is to take private instrumental lessons. If he has handled percussion and simplified melodic instruments in his rhythm band, and had plenty of opportunity to observe and compare the relative complexity of standard instruments, he is at least partially prepared psychologically to accept the demands of systematic practice on the instrument of his choice.

HOW is a parent to know whether a child will benefit by instrumental lessons and at what age to begin?

To answer the second question first—the best age is certainly that at which a strong, voluntary and consistent desire to study a particular instrument is displayed—provided such a desire is the result of real acquaintance with the instrument gained through

some such experiences as those already described or through frequent observation (not just in performance but during practice periods as well) of someone who plays the instrument. Predilection for an instrument acts as such a strong motivation for efficient study that it should be given more weight than physical adaptability in the choice of a first instrument. If there are definite indications that lack of physical adaptability may eventually prove discouraging, the wise teacher will make preparations to effect a change of instrument before the child's musical enthusiasm is dampened. When there is no favorite instrument, but merely the desire to "play something," every opportunity should be given the child to exercise a free choice among possible instruments. If he begins with an open mind, he will almost always of his own accord, and certainly with a modicum of unobtrusive guidance, select one for which he is physically well adapted. The answer to most of the initial problems would seem to lie in the early music group. Through what other means can we be sure that a child knows what he is getting into, that he is displaying an authentic musical impulse and not just a temporary fancy to emulate his friends who take music lessons, to win the approval of his elders, or to imitate his favorite radio swing artist?

THIS question raises the subject of special musical aptitude and how it can be determined. We have as yet, unfortunately for both parent and teacher, no infallible tests for musical aptitude. In time, the valuable effort being devoted to this experimental field may achieve some reliable index of musical endowment which can be used as a prognosis of musical accomplishment. But at present the complex elements which enter into the total picture of musical talent have not been successfully reduced to exact quantitative measurement. The unique element in the "musical gift" is popularly considered to be the alert ear, sensitive to tonal detail and good at remembering tonal pattern. It is such aural discrimination, and to a certain degree the subsequent mental responses, that the tests have been devised to measure. But while discriminating ears are, of course, highly important in a musician, experience shows that exceptionally sensitive ears do not inevitably indicate exceptional musical talent and may exist entirely independently of it. Still more significant in the case of children, the tests do not measure the capacity for aural improvement.

In the absence of reliable tests, then, how are we to decide whether to make the considerable investment

of time and money required for a good instrumental education? We can in the end rely only on the unprejudiced reactions of the child and an initial trial with a teacher in whom we have confidence. The well-trained and conscientious teacher, experimenting with actual musical materials, can tell more about the child's musical promise in the course of a few months than can be revealed by all the acoustical materials of the laboratory at present available.

There are few, if any, children who possess "no gift" for music whatsoever, in the sense that they possess no latent ability for accomplishment in some musical field. But there are children in whom no lively interest can be aroused, others who lack the character or temperament to pursue a systematic course of study, and still others, musically able, who prefer a different art. None of these children, of course, should take music lessons. Let us hope that the era of enforced music study is forever past.

HOW does contemporary music education approach the child about to embark on the essentially unchildlike course of systematic self-discipline involved in mastering an instrument? It tries to keep the study material meaningful and satisfying, to make each new step a new musical, not merely a new technical, experience. Gone are the days of "learning all the notes and all the rhythm before putting in the expression." Musical ear and mind are trained simultaneously with the fingers. Great emphasis is placed on using the new skill in original expression, even at the rudimentary stages. Ensemble activities accompany every stage of progress.

For the rest, we who are engaged in music education direct a few heartfelt requests to parents:

(1) Please don't make up your mind in advance what instrument you want your child to play. The exercise of his free choice and the selection of an instrument fitted to his physical constitution and musical capacity are factors which contribute heavily to his success and happiness with an instrument.

(2) Please don't consider it an evidence of character instability if he fails to stick to the instrument of his first choice, but wants to try another, even several, before he settles down to one. If he has been reasonably happy and industrious until he felt the desire for a change, nothing is lost. He brings more knowledge of music to the new instrument, and the more comprehensive his knowledge, the more expressive his power in any particular subject.

(3) Please don't let your child know that you think him either exceptional or unexceptional in musical

endowment. He will have a better chance to make the most of whatever capacity he has if it is taken for granted as a normal phenomenon.

(4) Please don't set a minimum standard of accomplishment for him for any set period. It is unusual for a child to demonstrate a steady rate of progress in instrumental study. Observable progress is much more likely to be spasmodic.

IN conclusion, what of the perennial cry of parent to teacher: "How shall we make them practice?" The answer is another "Please don't!"

We may as well face the fact that the only children who establish the practice habit without a struggle are those with exceptional strength of character, exceptional docility, or unusually speedy manual facility. For the others, practice can never supply its own incentives at the beginning because its demonstrable rewards in immediate progress are too slow. The crucial period of sketchy and irregular practice may last anywhere from three months to three years.

Two years is a fair length of time to allow for the average child under eleven to prove, independent of parental pressure, his capacity to develop regular and efficient practice habits. The first concern of the imaginative music teacher during this period is to guide him to this process of self-discipline by every constructive means possible and to keep alive his musical enthusiasm when his musical concentration fluctuates. While we ask parents not to *make* their child practice, we do ask them to *give him a chance* to. A description of home conditions which tacitly encourage the child to practice will sound very simple, but it is a constant surprise to the music teacher how seldom they are fulfilled.

First of all, there must be a uniform time and place for daily practice, carefully discussed and settled by common agreement between parent and child. The length of the time should be some minimum period prescribed by the music teacher and scheduled so that it is followed by a leisure period, so that the child may voluntarily extend it if he feels inclined to. Such occasional extra practice, however, should never be counted as subtractable from the next day's quota. The period should begin at some hour conveniently and habitually associated by the child with some other routine feature of the day. It is important to avoid the extra burden of his having to remind himself or constantly be reminded. Moreover—and this is what requires real sacrifice and foresight on the part of parents—it is wise to avoid, so far as possible, a conflict between the practice period and family plans

which necessitate skipping the day or changing the hour. If it is impossible to find one uniform daily period upon which the child's own regular activities do not intrude, then he should not be taking music lessons. This difficulty should be anticipated and reconciled before he starts. It cannot be disposed of by extracting the child's verbal promise to give up some other regular interest. Such a promise should be completely voluntary, after it is clear that he understands the significance of the time element, and should be translated into an accomplished fact before he is allowed to assume the new responsibility.

A place to practice under proper conditions requires even more careful planning in the average modern home. Ideally, it should be the child's own room or playroom, but if that is impossible, some other regular place, properly lighted, where he can leave his music materials and where he can be completely free of the distraction of others in the same or nearby rooms during the practice period. Even the least sensitive child is affected by the presence of someone who very likely "cannot bear to hear practicing."

Until a child can, and will, practice by himself he has not begun to establish a practice habit. In the beginning, however, his memory for the practice assignment may be hazy enough for him to need the

help of someone who is available, though not obtrusive, during the practice period. Someone in the home ought to be able to answer his simple music questions at least as adequately as his simple arithmetic and grammar questions can be answered. The musically untrained parent can do himself and his child an inestimable service by taking at least an elementary course in music study. In the case of the child studying a stringed instrument, he cannot get much pleasure out of the open string practice of the beginning stages unless accompanied at the piano.

The question, then, is not only is your child ready to take music lessons, but can you "take" them? It seems clear that a more realistic appraisal on the part of parents as to what practicing will involve, for both themselves and the child, is needed. It takes great patience to refrain from applying positive pressures, and to anticipate and remove positive obstacles during the often painful period while the child is adjusting himself to the demands of musical artistry before he reaches the devoutly desired stage where his playing is a pleasure to himself and others. Meanwhile it is best to leave the main responsibility of motivation to the music itself. Sometimes it will not make the grade. Music and the child may prove incompatible, but at least they can remain friends.

The Dance and the Growing Child

By ELIZABETH DELZA

MODERN parents who take a lively interest in the development of their children must consider the dance essential and fundamental. Even the old-fashioned parent recognized the value of dancing for poise, health, and grace. But today with our broader attitude toward physical and emotional freedom, our aims for our children include more than the reserved poise or conventional grace of former days. We aim for real inner poise and true grace which spring from freedom and awareness and control of the body.

We are coming to have a better realization of the importance of movement in the training and development of the child. Modern educators and artists in all fields recognize and utilize this principle in training. The musician knows that no musical consciousness is possible without a musical sensing and feeling throughout the body. The other arts simi-

larly recognize the common basis of bodily or muscular responsiveness. A teacher of public speaking recently explained to me that his approach to his subject was entirely through movement: not a word is spoken until the pupil acquires a sense of tension and relaxation, of breath control and breath expulsion. Of course we know what emphasis is placed on body-sensing and control by such authorities on speech as Dora Duty Jones. Paget, in his *Human Speech*, proposes a dynamic theory of language as a direct acting out of movement which is as exciting as it is plausible.

If a sense of movement, then, is the basis of other forms of expression and communication, how fundamental and vital a form it must be in itself. Historically we do not question this since the record of the race from its beginnings is portrayed through its rituals, its dances of love, labor, aspiration. In the

nature of the child we recognize rhythm and movement as the basis of life, just as we recognize the same force in all our natural environment, the earth, sun, wind, and sea.

However, the development of movement, although basic, does not occur automatically, and this approach to the education of the child is perhaps still in its infancy. Having suggested that movement is the most vital substance out of which to develop expression, I shall now try to show that when we let that energy of motion be differentiated into mental channels too early, without a parallel development in movement, the child soon finds himself restricted and constrained in a thousand ways. In our modern world full of extremely diversified activities, we tend paradoxically to substitute a mental concept of the deed for the deed itself. We sometimes mistake passive interest and excitement for genuine activity. The radio, movies, magazines, all passive forms for the spectator or auditor, are too often substitutes for the child's active participation—his only genuine means of learning to know, understand and find joy in himself and his world.

The arts play an important part in answering this vital need in the child's experience, but first among them is the dance because the dance grows naturally from the essential nature of his life. The stuff of the dance and that which gives the child life is the same—namely, movement, rhythm, vibration, proportion, balance, power, form, meaning. A sense of true functioning can come only from a development of these toward a deeper and fuller individual integration.

From my experience in teaching children to dance, I can say with conviction that children not only need dancing, but they want it, want it with eagerness. The wholesome delight observable when they begin to discover what their bodies can do is infectious.

WE know that movement there must be, but what form or direction should it take? The whole approach must rest on the psycho-physical needs of the child at his different levels. The teacher or parent must necessarily be aware of basic principles, but as for the child, his part is a natural experience in which he finds delight, freedom and joy, and a sense of well-being. Dancing may be just fun or play for the child, and may grow into a conscious means of control and expression later, but what may be fun for the child is not random for the teacher.

The dance must give a balance of experience—the feeling of physical functioning, the feeling of rhythmic satisfaction in moving through space, and the

feeling of creative accomplishment which involves the finding of an actual form for that which craves expression or communication. I have emphasized *feeling*; without this the dance is sterile and superficial or synthetic and unrelated to the individual's real experience.

Concretely then, as I see it, the dance must provide three kinds of work—definite physical exercises, musical and rhythmic exercises, and exercises for awakening and releasing the emotional life of the child. This is not to separate pedantically the three categories, for obviously they are interrelated.

The physical exercises must be suited to the stage of development of the child and the necessary adjustments he must make at the time. An infant who has left the crawling stage and stands up to walk, confronts a new reality and must meet it by developing different sets of muscles, and the process goes on as he grows up.

The technical physical exercises must be based on the normal functioning of the human body. The bodily mechanism must be understood and felt as a whole, and the exercises of flexion and extension, of articulation, rotation and torsion, elevation, and so on, even if applied to separate parts of the body, should be performed as curves within larger curves, within the whole. In other words, the aim is the comprehensive integrated movement of the whole body and not simply the development of strong muscles in arms or legs or other members. In any event, it is not a problem of strong muscles but of correct coordination of the masses of the body in their relation to each other, the coordination, that is, of the legs, pelvis, torso, and head, an active sense of the spine, the abdominal muscles, and so forth. The emphasis is on a vital functioning of the body *through* the muscles, not *with* the muscles.

Of course, to the child these are not words. He becomes aware and alive, he gets rid of fears and restraints through learning to feel the coordination of his body; the pleasure of moving and controlling becomes greater as a certain elasticity and life in the body are felt. The possibility for variety is immense. From my point of view, certain physical exercises must be considered basic, other movements must be considered as vocabulary, and the rest must be discovered or invented by the pupil, thus giving him an experimental and ever increasing power over himself.

I could say a great deal on the physical side of the dance from the corrective point of view, but space does not permit, and I shall only remark that we are becoming astonishingly aware of the fact that chil-

dren as well as adults, even very young children, too often need definite corrective work for flat feet, sway back, prominent shoulder blades, protruding abdomen, and faulty posture in general. And again I shall say that a special defect is not a thing in itself but is related to the whole structure, so that the point of view of *the whole*, which I expressed in speaking of basic movement in teaching the dance, applies to corrective work also.

In handling children, the methods may sometimes be indirect; for instance, the play interest is utilized or the love of performing stunts, so that occasionally exercises may be presented as tricks or play, and the purpose of them disguised. But I find the direct method even more interesting, for children are remarkably capable of being serious about making their bodies do things and find great pleasure and satisfaction in it.

IN a short article, it is impossible to say all that should be said on any phase of our subject, but one fundamental principle of the dance must be stated. The dance is *movement and repose*. And all I have implied so far about energizing and vitalizing the body has, of course, as its complement the relaxation of the body, relaxation in all its gradations. No relaxation is possible without the experience of contraction or tension. There is movement and repose, action and relaxation, impulsion and cadence.

This brings us quite naturally to the rôle of music and rhythm in the dance. The basic principle of music is *movement and repose*, the great rhythmic principle, just as in dance—but music moves in time and dance moves in time and space. Not only rhythm is motion, but melody is the scale in motion. All is motion—*motion and emotion*.

Contrary to the attitude sometimes expressed today, that the dance is independent of music, I hold that the two can never be separated; at least dance can never be sundered from music. Rhythm is the regulator of motion, both in music and dance. As one excellent musician vividly said: "Rhythm is the voltage." Voltage accurately describes what happens to the child who moves with music. (I am not literal when I use the word music, for movement without a single sound can be musical and must be, to be dance.)

The training from the musical angle in the dance is fascinating and again extends the possibilities of movement and expression. As I stressed *the whole* in speaking of physical technique, I wish likewise to emphasize in the musical phase the importance of getting the child to feel the large unit of motion (the

big swing), as for instance the phrase in rhythm, and the rhythm within rhythm. The smaller divisions like the measure and rhythmic pattern can then be felt in the flow of a larger pattern, and eventually sense of form develops both musically and in dance. Musical and bodily coordination, response to dynamic shading, to harmony, consonant and dissonant, to style and form and mood—these are some of the important experiences the pupil gets through music which contribute to a lively emotional understanding. But not only a sensitivity of response is necessary—the child learns to create his own patterns, his own rhythms, his own forms, making his own music for his own movement, and it is there that the really creative dance begins.

I should perhaps have said that just as with the body movement I emphasized *feeling through* the muscles, so in the musical aspect ability to listen must be developed—and inner listening and quiet—to hear and feel the essence of the music. Achieving repose, we can listen and feel, and then the corresponding movement can have meaning.

The musical literature, even for the child, can have a wide range all the way from folk material to examples of modern music, and should be chosen with care and purpose.

SIMULTANEOUSLY with the physical and musical training the creative activity goes on. I have separated the phases only for the sake of discussion; in reality they should be very much interrelated in the process of teaching. The approaches toward the creative work are varied. The imaginative part of the child's expression can start with just movement, or an idea, or a felt emotion about an object, a person, a situation, an action, a problem, an inner felt energy. It can start with a musical impulse and any of the other possible experiences out of his life. The form it takes can be pure dance, or rhythmic drama, play-dance or folk-dance; it can be lyrical or dramatic, abstract or pantomimic, flowing or postural; it can be humorous, serious or grotesque; it can be with musical accompaniment, with verbal sounds or without sound, and it can be improvisation or planned.

It can be seen from the foregoing suggestions what the possibilities are for loosening up the nervous system and giving satisfaction emotionally, physically, mentally. New physical movements in themselves do evoke corresponding emotions, and conversely, emotions provoke the use of new movements.

But the physical aspect alone is not dancing. What makes dancing and gives a great source of real satis-

faction and pleasure, is the heightening of physical movement by a play of emotion and imagination. Some of the ways to reach the emotional content in the child have been suggested above. But the teacher must be alert to turn this material to creative use for the need of the moment or for extending the potentialities of the child's expression.

The young child must experience all types of movement and must be able to create his own. He must not be subjected to one artificial system or pet theory of movement. Special systems may come later, but the early conditioning must be to habits of movement which help the body to function normally

with ease, strength and simplicity. This does not mean that the movement must be naturalistic. After that, gradations of physical experience and complexity in design, which the imagination can evolve, are legitimate. But the child must discover the possibilities of his body eventually for himself, just as the dancer must, though the ends in view may differ.

To sum up, dance movement should be, and I believe can be, a source of joy in one's own being, a satisfying vehicle for communicating one's feelings, and a complete cycle of experience of taking in energy, feeling it through, and completing the process by giving it out.

New Aims in Art Education

By VICTOR E. D'AMICO

THE aim of art education has changed greatly within the last few years. The enlightened teacher and the progressive school are expecting more than good-looking art work from the art experience. While the attention of the older system of teaching was entirely on the art product, the school of today regards the product only as an evidence of growth in the child. Indeed, the product as an end in itself is rapidly becoming negligible, but it is gaining new importance as a measure of the child's awareness and development.

The aim of art education today is to assist in the all-round development of the child, in helping him to make his adjustment to life. This means that the teaching emphasis has changed from the accumulation of technical devices and artistic productions to the development of necessary powers and habits for living. It is an enlarged concept as well as a big leap, from the formula for making pretty pictures to the establishment of a creative experience which will foster human growth.

The first emphasis in the development of the creative process is the releasing of the child's emotions and allowing vent to his expressive powers. This is a logical beginning in working with very young children, but is often equally necessary for liberating older children who have been inhibited or conditioned to certain set responses.

The second emphasis is the providing of experiences which will lead to the integration of the child emotionally, physically and intellectually. This art education hopes to achieve through activities which

coordinate the mind, the hand, and the eye. The important point here is to think of the art experience as part of the whole day-by-day living experience and not as a separate exercise.

The third emphasis in the creative process is the recognition of children as individual identities and personalities with individual potentialities, habits, and tendencies and not as a homogeneous mass or group. This calls for a method of teaching based on an individual approach, and a flexible process which can minister to the needs of all the children all of the time. The fourth emphasis is that the art experience shall always be exploratory in nature so that the teacher as well as the child may discover the best method and avenue of pursuit.

The fifth emphasis in the creative process is that any immediate experience should have as its goal the enrichment of the whole and ultimate character of the child. While these objectives have been enumerated for the sake of clarity, there is no set order for them. They all operate together at the same time in the creative classroom.

In formulating his philosophy, the modern teacher has had to overcome two common beliefs: first, that art education is directed toward the development of the talented child only; second, that art means mainly drawing and painting. In their place he substitutes the following credo: all children respond to and need the arts just as they respond to and need play and exercise; and art should involve any experience which calls upon the use of the eye, hand, or body in a creative or appreciative activity. Therefore the mak-

ing of a cabinet or a wagon involves as much potential creativeness as the painting of a picture.

The modern teacher has come to realize that children vary in their creative responses just as they vary in other ways. For example, some children prefer technical or plastic expression (such as building a streamlined train or modeling a figure) to the painting of pictures. These differences occur among students of different ages as well as among individuals within a particular age group. For example, it may be found that older boys prefer modeling or constructing for reasons which space does not permit discussing here, while small boys will be content with painting. It is because of these variations among individuals and age levels that the art experience must be exploratory.

An exploratory situation must meet several requirements. First, that the teacher possess an experimental attitude in dealing with the child; second, that the child have an experimental attitude in working by himself; third, that there be sufficient means and materials with which to experiment. At the beginning, exploration is best achieved by a large number of brief experiences, but as the child gains power the experiences may be reduced in number but deepened in meaning. When the child has found a special interest he may focus on it and pursue it.

Many teachers and laymen have an erroneous conception of the creative process. They believe that the modern teacher merely supplies the materials and leaves the child alone to shift for himself. Nothing could be farther from the truth. In fact, getting the child to express himself freely and with confidence often requires great skill and effort on the part of the teacher in putting the child at his ease and in helping him find the most suitable expression for him. From that point on the process becomes an increasingly difficult and subtle task of direction. The teacher must possess both a knowledge of child psychology and a command of his subject.

The process of developing the child's creative instincts would be comparatively simple if all children had equal and continuous opportunity for art training in school. Most schools, however, neglect the visual and emotional training of the child in favor of the academic and verbal kind of education. As a result, the creative instincts of most children are inhibited or underdeveloped. The real problem before the art educator today is not the development of the creative powers of the child but the removal of the inhibitions and the awakening of instincts which have become almost atrophied through disuse.

This situation is aggravated by conditions in the home and in society. In most homes, there are few opportunities for the child to engage in creative expression. City apartments are crowded and offer no place for the child to work, and there is often little encouragement from the parents when a child does exhibit an interest in art activity. Outside the home there is even less chance for the child to release his emotions or to engage in free expression. The modern world is too busy and regulated to give space or attention to children. The city streets seem to be the only place where they are free to behave as they wish. Deprived of space and materials to express themselves naturally or in wholesome pursuits, it is small wonder that they acquire the indolence of adults toward creative work.

The question inevitably arises: "What can we do about it?" and "Who is responsible?" First and foremost, society is responsible, but, though there have been small efforts on the part of groups here and there to take some responsibility in this direction, society is likely to do little about it since it is hopelessly entangled in its own problems. The responsibility therefore rests with the school, and many schools are endeavoring to meet it. Yet the majority of schools have not yet awakened to the need. The home, in that case, remains a responsible party, and the home can do something about it. The parent can encourage the creative expressions of his child by an interested and appreciative attitude. Or he can devote a small corner of the apartment as a workshop or studio for his child to work in. If he shares the experience with the child he will go a long way toward giving the child confidence and encouragement. Selecting the right tool or medium is important in creating the incentive for work. For example, a box of paints and an easel for the child who likes to paint, and a tool chest and a work bench for the child who likes to construct. If the parent does not know what materials to offer his child or how to stimulate him to activity, he can consult an educational expert. The cooperation of the home in developing the child is an invaluable aid toward the right kind of education.

The importance of art in child development cannot be overstressed. It is one of the keys to personality development and character growth. It makes for integrity, self-discipline and emotional security. It provides a balance to our highly mechanized living. There is good reason to believe that we would have sounder, better balanced adults if more children were given adequate emotional and creative training through the arts.

A Union Accepts Youth's Challenge

By MARK STARR

We are presenting this paper to our readers in the hope that it may help to point up the whole discussion of creative education. We offer our children a chance to develop their creative abilities not only for the pleasure and profit they may find in these pursuits now—but also in the hope that we may be helping them toward a more rounded and satisfying adult life. But we cannot help wondering whether they will ever find opportunities, in the pressure of adult living, for expression of these abilities.

This article describes how a group of modern adults found new ways to meet their need for a fuller and more rounded life. The experience of this union group illustrates the growing value of creative education for adult expression. In an industrial civilization the majority cannot hope to find satisfying creative outlets in the work by which they earn their daily bread. But the very mechanization which reduces work to monotonous routine for many people also reduces the time which must be spent in this work. The project of this enterprising group illustrates the fact that creative satisfaction may be open to all of us.

JOSEPHINE PERANO works in a union shop. That is a short sentence, but it means a lot. It means that in the New York dress shop where she is employed, work begins at nine o'clock and stops at five o'clock. It means that she works a five-day week which must not exceed thirty-five hours; that in the shop the "bundles" will be divided equally among the piece-workers; that the forelady and the employer are not allowed to be insolent and domineering. The union has a shop chairlady and a business agent to handle grievances and disagreements. If the grievance is important enough, it may form the basis of a case to go through the arbitration procedures set up through years of collective bargaining between the employers and the International Ladies' Garment Workers' Union, until it finally comes before the Impartial Chairman for the industry.

Years ago dress operators had to buy their own machines, their own needles and thread, and even pay for the electric power to run the machines. If Josephine had been making dresses in 1900 she might have been fined fifty cents for looking out the window and twenty-five cents for laughing. Working fifteen

or sixteen hours a day, she would have earned about five dollars weekly.

Josephine knows all these things because she has been to the union's history class. She knows about the revolt of the waistmakers in 1909 and the awful holocaust of the Triangle Waist Factory fire in 1911 which at last stirred the public conscience to the evils of the sweatshop and of locked factory doors and flimsy fire-escapes.

But let us turn from this flashback and take a look at Josephine working in the New York garment district in the forties between Sixth and Eighth Avenues, where more dresses are made than anywhere else in the world. She is an active member of the International Ladies' Garment Workers' Union, and earns \$31.50 a week for thirty-five hours of work. When work is good Josephine earns more than the minimum of \$31.50. She really earns it, too. Working under tension, her nimble fingers guide and turn the material as the high-powered machine sews the seams—zzzt!—making eighteen hundred stitches a minute. Her bugbear is the slack season and fluctuations caused by the weather and by fashion, and more fundamentally by the lack of purchasing power in the hands of the general public. Josephine thinks herself lucky if she averages twenty-six weeks of work during the year. The union tries to regularize employment. As far as possible, it prevents such things as fly-by-night little firms chiseling into the trade and pushing others out into the bankruptcy court. Josephine knows all about this because she has studied the economics of the garment industry in classes run by the union.

BUT Josephine is no blue stocking. She likes to dance. When the union has its dances, she is there, feeling good in her party frock. She learned her dancing in the social center run by the union. She knows that in addition to the joy of twinkling feet and the rhythm of a swing band, dancing can be used to interpret moods and emotions and to depict historic episodes in the life of the union. She has seen this done in the various pageants and tableaux which the union has presented.

The old saw, "All work and no play makes Jack a dull boy," applies to Josephine, too. She participates,

according to her available leisure time, in many recreational activities. She plays basketball on her union shop team and attends swimming classes. Next summer she plans to learn to play tennis.

For a long time her parents objected pretty strenuously to all this union activity and recreation. They had brought over from Italy their old-world ideas about how their children should behave, and they expected Josephine (or Josepha, as they had christened her) to come straight home from work and turn her pay envelope over to her mother, who would then give her ten cents for subway fare and twenty-five cents lunch money every day. But Josephine's father lost his job and didn't find another one for nearly two years. In that interval Josephine was the only wage earner in the home and her status improved considerably. Even so, her mother used to shake her head and grumble, until last winter when Josephine got twelve-year-old Tony into the children's mandolin orchestra. The union also conducted a class for children where they learned to make pin-hole cameras and puppets. Tony got so interested that he would come in after school every day and practice his music or work at his puppet of Mussolini instead of stealing bananas off the pushcarts. So finally Mrs. Perano decided this *Internazionale Unione* wasn't such a bad thing after all. And when the family got a radio, and the older Peranos found that they could listen in every Saturday morning to the Italian Hour which Local 89 conducts over station WEVD in their native language, that completed the conquest.

Josephine is proud of the Labor Stage which her union runs. There the one hundred and twenty picked voices form the local choruses come together to prepare for the annual concert at Carnegie Hall. There, too, is housed the great mandolin orchestra which plays in such an inspiring fashion whenever a union demonstration swells into the great arena at Madison Square Garden. In the Labor Stage studios there are classes in dancing as well as in music. A brass band is in formation. From time to time outstanding figures in the world of art and music give talks on Saturday afternoons. The Educational Department also endeavors to fill some of the neglected spots in Josephine's education by talks on the hygiene of sex and marriage. After all, a live union must be concerned with those fundamental words which mean so much to human beings—food, sex, children, pay and home.

THE musical revue, "Pins and Needles," was presented this winter to the public after two years of

experimentation, and surprisingly enough became one of the big musical hits of the season, appealing alike to the carriage trade and the proletariat. Previously the dramatics group at Labor Stage had dramatized the efforts of the Steel Workers Organizing Committee by reviving John Wexley's dramatic play, "Steel." "Pins and Needles" is, however, a horse of another color. Josephine (if she can get in) laughs at the "Chain Store Daisy" song which shows the poor Vas-sar girl all dressed up in erudition but with no place to go except a department store corset counter. She is also amused when one of her fellow-members in the union sings "Nobody Makes a Pass at Me," which is more effective in debunking the ads claiming to give "it" than a whole volume of Consumers' Union research reports. Josephine feels deeply when in a dance tableau she sees the persecuted immigrants coming from Polish ghettos, from Siberian exile, from Italian villages and London's slums, "the flame of freedom in their souls, the light of knowledge in their eyes," to make the American dream come true. She echoes the appeal, "Men, Awaken!" so that with her fellow-workers she will be able to make that dream a reality at last.

If Josephine wishes, she can make visits each Saturday to museums and places of interest under a leader supplied by the union. She reads the union paper, *Justice*; perhaps her own local has a journal of its own. If she wants to buy or borrow books, the union helps her.

THE problem of what to do with her leisure does not exist for Josephine. She wishes that there were ten days in the week and forty-eight hours in each day to be happily filled by the enriching activities claiming her attention. The union holds in her mind the place once held by the community center, and the union leaders combine the old-time functions of the priest, the doctor and the precinct captain. If Josephine gets sick, she goes to the Union Health Center. During the summer she takes her vacation at the camp at Unity House way up in the Pocono Mountains.

All that has been said about Josephine Perano, dress operator, goes, too, for Robert Jones, cutter, and Abe Wallitsky, presser; for Evangeline Giroux in Montreal and Carmen Gonzales in San Antonio; for Gerhard Mann in Milwaukee and Dorothy Brown in St. Louis or Atlanta.

Now in its twentieth year, the International Ladies' Garment Workers' Union educational department has more than 20,000 students in 553 classes and groups

(Continued on page 192)

Parents' Questions and Discussion

STUDY GROUP DEPARTMENT

Cécile Pilpel, Director—Anna W. M. Wolf, Editor

My five-year-old child seems utterly at a loss to entertain himself, and is constantly coming to me with the question, "What shall I do?" He seems to be happy at kindergarten, but is at loose ends if left to himself after school hours and during week-ends. Even if I am able to make an acceptable suggestion he still seems to want me to be with him or play with him. I have provided him with both indoor and outdoor toys, carefully selected. How can I teach him to be more resourceful?

It is possible that you expect too much of a five-year-old in willingness to be alone. The desire for some companionship in play is natural at this age. Does your child have other children to play with? Congenial company of his own age might help to answer this problem. Two children can generally find things to do together. There should be some supervision, and they may need occasional help from you, but if you launch two children on an activity their imagination and initiative will probably carry them along on their own momentum instead of bringing them back to you.

Do you frequently give your whole attention to playing with your child just because you enjoy each other? You may get better results from a half-hour's play of this kind than from a dozen verbal suggestions. If the question "What shall I do?" is largely a bid for your attention, try giving such attention generously when you do give it, and I would venture that "playing alone" will thereby become more, rather than less possible for him. If his question stems from a lack of ideas, you may help him by opening up new fields of play which he will later be willing to explore alone. Your aim is to help your child to discover his own capacity for enjoyment and to find new frontiers of play.

Perhaps a talk with the kindergarten teacher in which you compare your boy's actions at home and at school might give you some hints for carrying over some of the techniques he has developed in school.

In providing your child with toys, be sure that you consider his personal tastes as well as his age. If you could find some one interest, and help your child to work it out in play-forms, it might open for him the door to imaginative and self-sufficient play.

Isn't there some way of taking care of children's week-ends that would be less of a strain for the whole family? I look forward to Sunday as a day of rest and recreation, but more and more I find it just a hectic interlude between work-days. Any hope for a few quiet hours with my husband is lost in the children's clamor for attention. They get up late and the house seems to be a general disorder of unmade beds, late meal-hours and Sunday papers. I have tried to arrange for the children to join some week-end groups but they don't want to go.

We all welcome a break in regular routines, and perhaps that is the very reason our children resist the idea of week-end groups. The week-end offers almost their only opportunity for shared playtime with father and mother, because modern family life is so organized that not only the work but often the leisure pursuits of the adults take place outside the home. It is natural that the children should want to be at home at the time when their parents are there—for at this time home is most interesting. Children love to see their parents in relaxed or holiday mood and to be allowed to share in it.

At the same time, as you say, the adults are entitled to some time for themselves. It should be possible to meet the needs of both generations, but some careful planning is necessary. For example, if the children know ahead of time that a certain activity is planned for Sunday they will be more likely to get up in time to be ready for it. If you have arranged to do something together, as a family, for part of the day, the children will perhaps be more willing to relinquish your company for the remainder of the day. This is especially true if they have been helped to make plans for spending time with their own friends during your absence. Or if some Sundays are given over to activities enjoyed in common, other Sundays might be devoted to more individual interests. Children can and do appreciate their parents' rights to some leisure and solitude if the parents also consider the children's needs for a certain amount of just being together. But in any case the planning should, as far as possible, avoid the pressures and hurry of the week-day routines and time-schedules.

My ten-year-old daughter has been begging us to give her a radio for her own room but I hesitate to do so. The one radio which we have in the living room seems quite enough for a small apartment; and, besides, I fear that Mary's homework, sleep, and more creative play will suffer. She wastes so much time listening now that I hate to make it any easier, but she wants her very own radio so much that it seems almost heartless to refuse. What do you think?

It is easy to understand your little girl's longing for a radio in her room. There must be many times when her favorite programs and your social plans conflict. Or she may well prefer to enjoy her beloved thrillers without the distracting presence of bored, amused, or mildly tolerant adults to spoil the illusion. Perhaps she senses your feeling that she is wasting time and wants to escape just that subtle pressure. I should not be too concerned about the waste of time. Many children seem to concentrate heavily on this form of amusement at just about this age, but the craze wears itself out presently in most cases. A little later the radio drops back into a more proportionate place in the child's life, and opposition seems only to prolong the addiction. Of course, as you suggest, a radio in the child's room may create some new management problems. But if your child feels that you are meeting her half way, I believe you will find her cooperative about setting up some reasonable restrictions as to its use. Can you work out a fair plan with her ahead of time and have it understood that in granting her request you are counting on her to uphold her side of the agreement? At her age she should be able to do so.

All through the early childhood years, my daughter, who is now twelve, showed a very real ability in drawing. We never forced her to cultivate it beyond what her own interest and her art work in school prompted her to do. Now she is slowly, but it seems to me surely, losing interest. I am sorry about this because it seemed such a fine interest and I am wondering what can be done to reawaken it. What would you suggest?

It would be helpful to know what has replaced this interest. Twelve-year-old girls frequently begin to show a new interest in the other sex, in clothes, and in their looks. These preoccupations assume great importance. When they are coupled with school work, there is not much time left

for other things. Also children's critical faculties are likely to be sharper at this age, leading to a sense of dissatisfaction with their own productions. They begin to measure their work against that of much greater merit and give up because they feel unable to produce anything comparable. It becomes for them a question of the best or nothing at all. Many children enjoy exercising their talents only when, as in the early years, no great demands are made on them and they cannot meet the critical period when discipline and technique are found to be as necessary as "inspiration."

It might be well, then, for you not to urge your daughter to draw but to show plenty of enthusiasm for whatever her interests of the moment happen to be. In this way, she will at least not be building a stubborn resistance against a day when she may herself feel impelled to go back to her drawing.

My boy, aged fourteen years, no longer wants to practice the piano. Since he has genuine musical ability, it seems a pity that he cannot learn to take some necessary drudgery for the sake of the future. What do you advise? Should I just go on nagging and insisting?

Your boy is probably going through a phase very common to children his age, whether they have musical ability or not. This is the age where many children's interest is centered on "running with the gang." Playing on the team is perhaps more important to him now than is playing on the piano.

Probably the very fact that he has real ability makes both you and the teacher exert a little extra pressure. With the cooperation of the teacher, this pressure might be temporarily relaxed. It might even be worthwhile to cut practicing down to a minimum for a few weeks, or until it no longer becomes an issue.

If parents themselves realized the inevitability of this phase in a child, they would perhaps be able to exert ingenuity rather than nagging in trying to get results. It is unfortunate that so many children must practice at the end of the day, when they are tired. Often practice time conflicts with a favorite radio program, or even home work. Sometimes getting up earlier and practicing before school will make a vast difference in the child's willingness. Some schools make arrangements for the pupils to practice during school time. If the mother is able to practice with the child this often turns into a valuable fun-time that

they can share. Sometimes assembling the family and having him give a little concert is a means of stimulating interest and pride in achievement.

After all, to make his practice period fun, and not

just drudgery, and to appreciate that temporarily his interests do quite naturally lie elsewhere, should relieve the tensions that so often occur when parents are overanxious to get results.

Suggestions for Study: Your Child's Time

TOPICAL OUTLINE

1. THE ARTS IN YOUR CHILD'S LIFE

Music, dancing, painting, dramatics. Making a choice. Art for the "average" child. Special problems of gifted children. Specialization—how much? Conflicts with school work. Art as therapy for children with physical or psychological problems.

2. VALUES IN LEISURE TIME

Group activities vs. working and playing alone. Should parents plan to fill all of their children's time with worthwhile pursuits? Should children have time to just relax or loaf? Problems of movies, radio, and reading. Sports and out-of-door play—what purpose do they serve in the child's development? Are athletics always "wholesome"?

3. LEISURE AND FAMILY LIFE

Hobbies and crafts for parents—effect of these on the children. Interests and projects shared by old and young. Sources of parents' zeal for "improving" their children. Results, good and bad, for the parent-child relationships.

QUESTIONS FOR DISCUSSION

1. Mr. and Mrs. W. are neither of them people who are gifted manually, nor are they proficient in sports. They are conscious of the lack in their own lives and would like to plan to have their children develop all the hobbies and interests they can. They themselves cannot give them much help. They are skeptical as to what average children without marked talents can get out of special instruction, if there is no carry-over at home. What do you think might be accomplished, and how?

2. Paul, aged fifteen, is gifted musically and would like to devote much more time to his musical interests than the demands of high school permit. His parents are eager to help him promote his talent but believe it should be balanced by a good general education. To what extent are they right? How can they get Paul to accept their view?

3. Mrs. R. came from a home of small means in which cultural advantages for the children were not dreamed of. She had always wanted above everything to make these possible for her children but finds to her disappointment that they are apathetic

or even resistant to music and dancing lessons, concerts and exhibitions. She realizes that she has pressed them too much but does not know how else to get results. What should she do? What questions should she reconsider?

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NEW YORK STATE CONFERENCE ON MARRIAGE AND THE FAMILY

The New York State Conference on Marriage and the Family, meeting on March 12 at the Hotel Roosevelt in New York City, announces five sessions beginning at 9:30 A.M. and continuing throughout the day. The luncheon session (12:30-2:30) will be devoted to consideration of the *Responsibility of the State for Marriage and the Family*. Dr. Henry Noble MacCracken, Dr. Henry Pratt Fairchild, and Dr. Frank Kingdon will speak and Dr. Sydney Goldstein, chairman of the conference, will preside. Other sessions are scheduled as follows: *The Family and the Social Scene* (9:30-11:00), Mrs. Sidonie Matsner Gruenberg, chairman; *Educational Programs* (11:00-12:30), Professor Joseph K. Folsom, chairman; *Family Counseling* (2:30-4:00), Dr. Ruth Brickner, chairman; *The Marriage Law* (4:00-5:30), Mr. Frank Karelson, chairman. The list of speakers includes many well-known names from the fields of education, social work, and public health.

What Is Expected of a Five-Year-Old Child

By MILLICENT CAREY McINTOSH

This paper is the second of a series of articles (independent of the central topic of the issue) which CHILD STUDY is publishing through the kind cooperation of the Woman's Roosevelt Memorial Association. These articles are based on the material presented in a course of lectures given under the auspices of the Woman's Roosevelt Memorial Association entitled "The First Five Years of Life."

WHAT can be expected of a child of five? Nothing could be more comprehensive than this question and nothing more important. Moreover, it is harder to answer than any other question about children. It would be easy, for example, to ask, "What can be expected at fourteen?" The answer is obviously, "Nothing." At twenty-one, we could say with some degree of truth, "Everything." But this shadowland between infancy and childhood, where shades of the prison-house have begun to close on the growing boy or girl—this is No Man's province. The school teacher may preach; the pediatrician may expound his theories; the psychiatrist may thunder. But imperturbably among them all, your Five-Year-Old will go his way, an established personality, which has been created by the complex factors in his inheritance and environment. There is infinite truth in the old Jesuitical saying, "Give me a child until he is seven, and I care not what happens to him the balance of his life." And the most important of these seven years are undoubtedly the first five, because they are the foundation of the others.

Before this terrifying prospect, the stoutest parent may indeed quail. And parents tend to take one of two points of view. They console themselves with the feeling that, after all, children have grown up before. Mothers—and fathers too—have made their mistakes and their children have survived. We ourselves survived what modern thought would consider the most ghastly mishandling; so why should we worry too much about what influences are brought to bear upon our own children? Or parents may take the whole field of modern child training with extreme seriousness: they may read books, take courses, consult psychiatrists, and go to lectures until they are stuffed with information.

Neither point of view seems exactly the right one. Those who consider that "we all grew up somehow," and that it is nonsense to worry about what happens to a little child, need only consider realistically the characteristics and achievements of the generation at present in control of the world: those between thirty-

five and fifty. It is we who have peopled the divorce courts and produced more broken homes than can be counted. It is we who are overcrowding the mental hospitals and scattering the newspapers with suicide headlines; who are unable to put aside our selfishness to deal adequately with international and economic problems. We cannot say that we have made a good job of our world or our lives; and presumably we could give our children a better equipment for their own future than we have had. This we cannot do by ignoring their problems or by leaving them to nurses to deal with as best they may.

On the other hand, those who take their children too seriously do not seem to have the best results. They are tossed hither and yon by the winds of doctrine, and usually end up by becoming so involved themselves that they make poor parents. They feel that they must try out one particular theory or another, and tend to work this out regardless of the child's response. Or they get so worried that they are like the centipede when he tried to decide which leg to move first.

What can we have to guide us in this most complex human problem? Certainly we cannot avoid the necessity for knowledge; for much is known about children that can help the amateur. If we can combine knowledge with common sense, and add to it imagination, perhaps we can come nearer to achieving a safe guide.

With these simple principles in mind, let us consider the five-year-old child to see what we can expect of him. Of most obvious importance is the necessity for adequate development of his physical and mental faculties. May I say here, from my own experience as headmistress of the Breatley School, that grave wrong is done to children who are too carefully protected physically. If they have never been allowed to indulge in vigorous play—to climb, and to use various simple apparatus like balls, swings, bicycles, see-saws, and slides—if they have been kept away from physical contact with other children, they come to school for the first time at five unprepared for a

normal life with their fellows. It is in this physical development, moreover, that a child finds his most important field of accomplishment and satisfaction. It is not given by the majority of nurse-maids, who overclothe their children, stuff them into perambulators, and sit gossiping together while their charges either sit inactive or shift from one foot to another. It is heart-breaking to walk through a group of fashionable nurses on a beautiful winter day, with snow about, and see the wasted opportunity for good exercise and splendid fun.

A school does not expect a child to know any of the school subjects when he enters the kindergarten. Most modern schools prefer not to have a child taught to read before that time, because he can be taught to read more quickly and more effectively by experts in modern methods. But the school does expect him to have developed some power of concentration, some knowledge of his world, and most of all, a lively curiosity, which should be the chief aim of his mental activity before that time. It is easy *not* to give a New York child knowledge of his world. We have had children at the Brearley, who have never walked up steps, who have never seen animals, raw vegetables, milk in bottles, or money. They are absorbedly interested in the barges that carry away New York garbage because they have never seen or heard of garbage before. How can curiosity be developed when a boy or girl is surrounded with an unreal apartment world, bounded by a nurse-maid, and peopled with elaborate toys which can have no real meaning to him, and merely express the extravagant tastes of his parents and relatives?

My other three points have to do with a child's emotional and moral development. By the time a child is five, one should expect of him a discipline sufficient to make him able to take his place without friction in his own world. The ways in which this discipline may be achieved would furnish subjects for a long series of talks, and cannot be gone into here. Suffice it to say that a child of five should understand his proper relationship to other people, both his contemporaries and his elders; he should know how to take care of himself physically; and he should willingly obey the older people who have authority over him. A friendly attitude to older people can be established with very little children, if they are allowed to share their parents' friendships. I am sure that one great help is to allow them to eat with older people, at tea or at other times when the occasion is informal. Why should we treat our children as we would never treat our dogs: put them on exhibition

with no reward? If they can join in the party for a few minutes at least, they will enjoy it and want to come again. Then, if one can in some way get children to realize that they give pleasure to older people by a friendly attitude, they lose their self-consciousness and enjoy seeing them.

Endless patience is the price of self-sufficiency for a child. It is, of course, hard to teach him to dress and undress and to look after himself in other ways. Most nurses have not the endurance to do it; but it is most rewarding when one takes the time. The pride and satisfaction of a two-year-old, who can take off her clothes "all by myself" is enough evidence of the value of this achievement. Moreover, children enjoy nothing more than being allowed to help in the household routine or work in the garden. One distracted mother whose maid left, said that her whole task was made possible when she asked one of her boys to empty the scrap-baskets and the other the ash trays. Children can be made responsible for their own things, with no pain and much satisfaction to themselves, at a very early age.

Obedience is, of course, something we cannot go deeply into here. I believe that the truest obedience is cooperation, and that endless explaining is the price of this cooperation. A child who understands the reason for a rule or a command can obey with willingness; otherwise he must be forced, and his obedience is blind submission. As soon as a child can talk, he can understand a simple explanation. If he objects, the parent must hold firm; ten to one the child is trying you out, and really wants you to hold your ground so that he may establish his moral premises on a consistent basis.

This kind of discipline will not hold a child in bonds; it should set him free to attain the fullest self-development. In fact, a clear-cut direction is often a tremendous relief to a child, who is thereby relieved of the burden of choice. The right kind of discipline, moreover, will give him independence—the third of the qualities we can expect of a child of five. To me, it seems more important than physical skill or even than discipline; for on independence as a foundation, almost any structure can be built. I remember my mother's saying once that the rôle of the parent was most difficult in this particular matter: that the child at first needs to have everything done for him; and that so quickly the mother has to learn to take hands off and let him make his own decisions. Teachers or doctors never meet this problem in the same way; for they can adjust themselves to the particular years or circumstances over which

they have control. They do not have to follow a child minute by minute through each stage.

The difficulties of a child's establishing his independence are the most subtle that mothers and fathers have to face. Here again we are on complicated ground, and I can only suggest the main outlines of the problem. It is bound up with our own emotions in a way that makes it almost impossible to analyze clearly. The first difficulty is that the majority of parents do not really *want* a young child to be independent. Whether we realize it or not, we enjoy a child's complete leaning on us. The mother feels that she must interpret the world to the child; she must soften the blows of life, the visit of the doctor, the contact of the child with older people. How many of us have fallen into the trap of answering questions that someone has asked our children? Almost every time I talk to a mother and child together, this happens. We behave in this way partly because we truly want to help our children; but if we are honest with ourselves, we realize that we enjoy the illusion of omnipotence. You would be amazed if you knew how many mothers say to us when they first leave their children at school, "Mary is so sensitive and shy that you won't be able to do anything with her when I leave." You would be amused to see the speed with which the child stops crying when the mother is out of earshot. You would be interested to know how many children who eat nothing at home, eat like horses at school.

Our second difficulty is that we are afraid to let a child be independent because we are afraid that he will hurt himself physically. All of us have heard our friends telling their children not to sit on the porch rail, not to climb too high, not to run so fast down a hill. Later, of course, we lose control over our boys especially, and have to turn our backs while they do these dangerous things. But before they are five, because we are afraid, we deprive them of endless chances to try out their skill and their courage, to make simple decisions, and to use initiative. Taking and surviving small risks furnishes one of the best ways of establishing independence. A wise children's doctor once said to me, "The chances are a hundred to one that your child will not hurt himself going down stairs alone at an early age. Even if they were much greater, and the child fell and injured himself quite badly, it is much better to let him do it than to handicap him with your fears."

Another simple way in which we constantly are tempted to limit the independence of a child is by saying "no" to him unnecessarily. I feel certain from

my own experience that this is important. If we allow a child's curiosity to have as full sway as possible, within the limits of safety and fair consideration for other people, we can give him an independence about small things that he can never get in any other way. For example, we have always allowed our children to do what they please in our bedroom. They take down the pictures and look at them; they take out our shoes and walk around in them; they open the cold cream and put it on their faces; they wind up the alarm of the clock and let it go off. They even open my sewing box and take out its contents. But it is easy to get them to take only a little cold cream and cover the jar again, and to put back all the things they take out. Because they have free access to everything, they seem to have no destructive tendencies, and have rarely broken anything. Would it be safe to say that one should not say "no" to a child unless it is necessary? If we follow this simple rule we shall be delivered from nagging and constantly checking what are after all only the attempts of an active mind and body to explore its environment. Dr. Wilcox once said in an address to a group of doctors: "I can urge the avoidance of over-emphasis of unimportant incidents in the daily regime; avoidance of the attitude of Olympic superiority which is so apt to create a gap between parent and child—of bossism and unwise coercion; and to give recognition to the dignity of youth, for youth has a dignity as susceptible to insult as has age." And most of our temptations to say "no" are unjustified, for the activities involved are really innocent, and have definite value as experience.

The last and most subtle foe of independence in a young child is the pride of his parents. They long to have their children appear well, behave well, and express their ideal of what a child should be. So the cast is set, usually unconsciously, and the child poured into it by direct pressure. Instead of being allowed to develop in his own way, he is definitely moulded in a shape that his parents admire. Later, of course, he will escape from the mould, but it must always to a certain extent determine his course, and is correspondingly a handicap or a source of psychological difficulty. The more firmly the mould is established, the more inhibited is the child's own development as an individual, and the less truly creative is his life.

The final quality that we can expect of a child is in large measure the result of these others. And yet it is possible to approach it directly as something both

(Continued on page 190)

Science Contributes

RECENT DEVELOPMENTS IN THE MEASUREMENT OF PERSONALITY AND APTITUDE

By MAX L. HUTT

PERHAPS the most frequent query with which the psychologist is confronted by mothers is "What kinds of talent does my child have?" This question has been asked much more frequently in the past year or two than it was only a decade ago. In a certain sense, this change is justified by the tremendous growth which has taken place in the realm of psychological measurement during the past ten years, particularly in the field of personality measurement, and also by the increased familiarity of parents with psychology or in many cases with "pseudopsychology." But in a more fundamental sense, this type of question displays a flagrant misconception of the nature of psychological measurement and of the whole problem of guidance. It frequently indicates that the parent believes that one test can determine with scientific precision the whole range of capacities, aptitudes and abilities present in a particular child. Parents will often say, "I want you to give my child a test to discover what his talents are and what disabilities he has." This clearly portrays a naïve belief in both the nature of talent and in the nature of psychological tests. On the other hand, a somewhat more sophisticated parent might phrase the problem differently. "If you will give my child a battery of tests to evaluate his talents, I shall be able to know what his special abilities are and so I shall be able to determine what courses he should take and what vocational objective he should set up." This might imply that tests alone are adequate for purposes of guiding the educational and vocational development of children. Situations such as these are so widespread that it may be well to sound a few cautions before proceeding to discuss the newest devices in the field of psychological measurement.

First let me say that psychological tests are very helpful tools in guiding youngsters. But they are only tools and like all other tools they may be very good and they may be very poor. In this field, taken as a whole, it is probably correct to say that they are more likely to be poor than good. There is, however, a sufficiently large number of good tests which the competent psychologist and counselor may properly utilize. There is still the danger that even good tools may be used to disadvantage. What tremendous

damage can be inflicted by an excellent knife with a very sharp blade!

A second point worth noting is that human nature is so complex that even the best test, or even the best composite battery of tests, can provide a picture of only a small fraction of the total personality. This is especially true in such fields as analysis of temperament and of special abilities. To provide a complete picture of the child's personality at a particular time, tests must be supplemented by much additional data acquired by actual observation of behavior, interview analysis and the like.

And finally, the chief danger of tests is that they present a static and lifeless picture of the child. The child is a developing and reacting individual. Many factors in his personality are in constant interplay. What he is at any given moment is the result of many complex antecedent causes both within him and outside of him. Two children may receive the same score on, let us say, an intelligence test, but the significance may be markedly different for the two. One may have been developing rapidly and the other slowly, so that in a short time the first will have far outstripped the second. One may have come from an inferior cultural milieu and the other from a superior milieu. One may be putting his ability to much better use as a result of a good adjustment, supplementary favorable abilities and traits, and proper guidance. A hundred other conditions might be noted which would call for different interpretations of the same score achieved by two different children. The danger is that test results may be considered final and complete; that they will be considered "in vacuo"; that numbers and symbols will replace real children. It is well to remember that test results should *always* be interpreted in the light of a fairly complete developmental picture of the child and that they should be considered in relation to the child's present complex developmental status.

Since it is impossible to sketch even briefly all of the newest developments in the measurement field, only the more important and more typical tests from the "areas" of general intelligence, vocational aptitude, vocational interest and personality will be referred to here.

Intelligence tests are now highly perfected instruments. Tests are available that yield fairly reliable results from the wee age of eighteen days (the Linfert and Hierholzer Scale) to the very superior adult level (Robach Test for Superior Mentality). At the pre-school level Dr. Arnold Gesell and his associates at Yale University have presented us with a scale of development that has extraordinary possibilities in guidance. The scale is referred to in Dr. Gesell's monumental, two-volume "Atlas of Infant Behavior." It covers the more important aspects of growth, the basic phases of which were described as early as 1928, and includes norms for motor development, language development, adaptive behavior and personal-social behavior. Another very valuable pre-school test is Stutman's Merrill-Palmer Scale which is patterned after the familiar Stanford-Binet and which offers a very good measure of general intelligence from the age of eighteen months to seventy-two months. This test consists of all sorts of attractive games and puzzles as well as the more conventional language items. It requires a skilled examiner but it yields excellent returns in better insight into the nature of the child's mental functioning.

Most modern intelligence tests are much more flexible and more highly diagnostic instruments than were the older tests. Thus it is possible to take better cognizance of cultural factors and to eliminate poor items or items that are not valid for a particular child. This by no means indicates that the tests are therefore free from the influences of environmental factors, but at least better allowance can now be made for such factors. Good examples of such modern tests are the Kuhlmann-Anderson Intelligence Tests, the Detroit Tests of Learning Aptitude and the California Mental Maturity Scale. All are applicable to the whole range of elementary and high school pupils, all yield separate mental ages for the separate sub-tests or sub-parts of which they are composed, and all permit detailed analysis of a pupil's special strengths and special weaknesses. Unfortunately these tests are not yet being as widely used as they should be because of the inertia of some psychologists and school administrators. It is also worth noting that Dr. Terman, in collaboration with Dr. Merrill, published the revised version of the old Stanford-Binet in 1937 and provided us with a test which has two forms and which extends from the two-year level to the superior adult level.

There are many new and fascinating vocational aptitude tests. While psychologists differ in their definition of the term "aptitude," all agree that "apti-

tude tests" are very valuable as an aid in helping to find children's vocational high spots and low spots. In the mechanical field there is the excellent battery of Minnesota Mechanical Tests. The three most important parts of this group of tests developed by Dr. Patterson and his co-workers are the Assembly Test, which consists of all sorts of mechanical devices which have been taken apart and which the child is asked to re-assemble, the Spatial Form Board Test, which consists of large boards into which irregular geometrical pieces of wood are to be fitted, and the Paper Form Board, which consists of a series of geometrical construction problems to be done with paper and pencil. These tests are especially helpful for adolescents and young adults in determining the level of mechanical aptitude or ability (call it what you will) which individuals have reached. High scores are more significant than low scores.

In the field of art measurement an excellent test of appreciation has been developed by Dr. McAdory to supplement the older Meier-Seashore Art Appreciation Test. Dr. McAdory's test consists of seventy-two plates with four objects on each plate. The subject taking the test is required to rank the four samples on each plate from best to poorest. The test calls for discrimination in shape and line arrangement, use of hue and color value, and massing of dark and light intensities. It may be used with elementary and high school pupils. While tests such as this one do not correlate perfectly with success in art work and while appreciation has only a small relationship to execution in special fields, they do furnish measures in a significant area of art talent and are an aid in guiding prospective art students.

During the past few years special tests have been designed to plumb a person's vocational interests. It has been known for some time that interests are complex and that people have differing patterns of interests for different areas. It is the task of these interest tests to tap a person's interests by means of indirect and subtle questions. It has been found that even when a person is unable to indicate any specific vocational interests when he is asked to tell about these directly, it is possible to analyze the trend of his interests by asking him to respond to questions dealing with specific activities rather than general occupations and to questions involving comparisons between alternate activities. The tests that have been developed recently yield reliable results. They are very valuable because interest does have a strong relationship to present and later achievement. They are

(Continued on page 190)

Book Reviews

How to Care for the Baby. By Violet Kelway Libby. Bruce Humphries, Inc., 1937.

The Baby's First Two Years. Richard M. Smith, M.D. Houghton Mifflin Company, 1937.

The new mother—and that generally means the inexperienced mother, such being our confused educational system—finds herself overwhelmed with the physical aspects of the care of her baby. She has so many questions to ask and needs them answered so badly that it is not surprising that books are written for her within these limitations. Perhaps she would not thank you if you suggested that the mental aspects were just as important; she might say that there was too much to cope with as it was.

But it is disturbing to find that such subjects as the psychological development of the baby and the relationship between parents and children are seldom dealt with in the simple books which are the first and often the only guides for the young mother. In these two books, for instance, you would think that the baby did not have a mind or emotions and was never going to. Both authors are concerned only with the growth of his body.

The Libby book deals rather superficially with the usual subjects: how to nurse, feed, wean, change, bathe, give him sunbaths and exercises, wash his clothes, keep him well, what to do when he's sick, and how to travel with him. There is one good chapter on the equipment to have on hand for a baby, one of the most practical and comprehensive of its kind. And then there are two chapters which I dislike.

Let's take the one on breast feeding first. It says right off the bat to nurse your baby, if you can, for nine months and not completely wean him until twelve months. You can imagine what reading such a bit of advice would do to many modern mothers whose milk supply dwindles the minute they are out of bed. Of course, breast feeding with its psychological and physical values for the child should not be lightly given up for reasons of vanity or convenience. But why not tell mothers that many babies flourish on a formula? And why insist on such a very long nursing period?

Mrs. Libby is again unwise when she says that bowel training should begin at three weeks. Obviously, this is too much of a strain on the baby, and, of course, emotionally, nothing could be worse than

overstressing the importance of evacuation, as the author goes on to do. The child soon finds out that it is a fine attention-getter, a powerful weapon in his fight against regimentation, not to mention far more serious consequences. Since a first baby is never treated casually enough, why not remember that in giving directions?

Dr. Smith also advocates early bowel training, but his remarks are few on the subject and he does not make it a matter of supreme importance. But he is even more emphatic about the necessity of breast milk. By refusing to nurse the baby, he says, the mother takes a risk she has no right to assume. He's a little more lenient when he says that the baby should be weaned by nine months.

I think that it's a mistake to say categorically that at certain ages a baby will do thus and so. All babies vary, and the new mother will worry if her child does not act according to Hoyle. Now Dr. Smith has them saying "dada" at nine months, which would seem a little early to most people; and at ten months he has them creeping, which seems a little late. If you must have a list of these accomplishments, it is wiser to qualify the expectations by allowing for a wide age range.

Otherwise, as far as the book goes it is thorough on the physical care. It covers the usual ground. It advocates a complete examination of the nursemaid. It gives a detailed schedule for the baby's day which is practical and clear. And the nicest and newest feature is the inclusion of receipts for the first foods a baby eats, which no cookbook ever has.

A small laurel for the beautifully clear photographs in Dr. Smith's book.

MARY POORE.

Caring for the Run-About Child. By Rhoda W. Bacmeister. E. P. Dutton, 1937.

In many respects this seems to me an excellent book. The author is an experienced nursery school teacher, herself the mother of four children. Her book combines advice on practical management of the daily routines: eating, sleeping, play—with a discussion of the general educational and behavior problems with which mothers of young children have to deal. Its value seems to me to lie in its practical and often

ingenious suggestions and its ability to present some complex situations simply, so that without technical discussion the mother is given a viewpoint that may be of practical value to her. The heredity-environment discussion is one example. Here it is clearly shown that environment is not some objective situation but depends upon the experiences of the individual child.

The author makes clear the non-verbal way in which the young child learns and warns parents—with telling illustrations—against the assumption that verbalization is learning. The chapter "When They Are Sick" impressed me as unusually good in a book on this level because it recognizes the psychological factors connected with illness, and is simple and practical without doing real violence to deeper elements in the whole problem of illness. There are useful appendices on clothes, toys, play equipment, etc.

Although, on the whole, the presentation is sound and helpful, one recommends this book with certain reservations: a minor one is a sense of irritation at some of the chapter headings, such as "Naughty Little Suck-a-Thumb" and "Little Rascals." One questions also some of the text itself where it betrays a moralistic or overperfectionist attitude, as if mothers could be this, that, and the other by just seeing that it is ideally desirable and then applying certain ways of managing. And despite the author's demonstrated familiarity with many psychiatric concepts, there is an inconsistent emphasis on purely behavioristic explanations of habits, tantrums and fears. One can only feel that whatever she knows, she actually thinks of personality as mainly the product of training, and thus she makes very little attempt to come to terms with the deeper elements involved in parent-child relationships.

There are a few statements which seem to me either too arbitrary or mistaken in fact or emphasis. Can one agree that "No child should be allowed to crash a block building, his own or another's," and that people who have strong, well-exercised bodies are never neurasthenic? I object, also, to the mention of "clean" attitudes toward sex, but it is only fair to say that this is not the prevailing tone of the chapter and that it seems to have slipped in sometime when the author was not looking.

In spite of some defects, on the whole this seems to me a useful book for mothers who need a simple, practical and sound approach to early childhood.

IRMA HEWLETT.

Modern Ways With Babies. By Elizabeth B. Hurlock. J. B. Lippincott Co., 1937.

When a highly trained professional psychologist, herself a mother, undertakes to advise parents, one hopes for a combination of scientific accuracy and practical insight which will be truly helpful. Unfortunately Dr. Hurlock's book does not fulfill such hopes. It contains a good deal of useful information on the norms of development and growth and the basic routines for the care of a young child, and even some helpful suggestions on ways of meeting every-day problems, but it is marred by a pervading lack of insight into the emotional aspects of behavior and the fundamental character of the parent-child relationship. In fact, Dr. Hurlock proposes in all seriousness that if a mother does not want to be completely tied down but can only afford one helper she had best engage a nurse to care for the child and attend to the cooking and scrubbing herself—this in the name of consistency and regularity. Now, consistency and regularity are useful enough tools in child training, but they are only tools. There are many times when they must yield to more important values. But Dr. Hurlock seems to feel that they outweigh everything else in importance—even the relationship of parent and child. Parents are warned again and again throughout the book to permit no exceptions or interruptions of routine, no matter how harmless these may seem in any given instance.

The child is seen almost entirely as a product of deliberate training. His congenital make-up and his emotional attitudes are ignored, for all practical purposes, and there is singularly little allowance for the rôle of normal maturation unaided by training. Correct patterns are to be trained, incorrect patterns discouraged, right from the start. And woe to the parent who allows any deviation from ideal standards in the fond belief that an undesirable pattern will be outgrown. If the baby in first learning to deal with solid food chews with his mouth open, the parent is advised to hold the child's lips closed lest he acquire the habit of eating unesthetically. Even supposing this were necessary, imagine any baby permitting it! Baby's first attempts at speech are to be carefully guided: all mispronunciations or grammatical errors must be corrected from the beginning. Dr. Hurlock even provides a list of the most frequently used words (based on Thorndike's study of reading materials) so the parents can decide what words the child had best be taught. But surely she must know that eventually children do learn correct speech just by

heating it and that the strain and friction involved in such constant correction may cause serious difficulties. Again we are told that thumb-sucking and infant masturbation must be nipped in the bud for fear they will become well nigh unbreakable habits, and this advice is coupled with considerable misinformation as to the actual effects of these practices. There is no suggestion that these are perfectly normal manifestations at certain stages, ordinarily outgrown when they have served their purpose, nor that their later persistence may indicate emotional problems which cannot be met by habit training procedures alone.

Parents are warned to look for the reason behind undesirable behavior before attacking it—excellent advice except that the reasons suggested here are fre-

quently superficial and incomplete. Enuresis, for example, may be due to "wrong diet, too much liquid before retiring or faulty habits of elimination." The child who remains an onlooker while others play has simply failed to learn the needed skills. A baby may have physical difficulty in learning to drink from a cup without choking or to chew and swallow solid food: these are the only weaning problems suggested. And so on throughout. There is no hint of the emotional roots of the child's difficulties.

It would seem that Dr. Hurlock's thinking has remained singularly untouched not only by the psychiatric contributions to psychology but also by the deeper implications of Gesell's extensive work on maturation.

HELEN G. STERNAU

Children's Books

LOW-PRICED EDITIONS OF HIGH QUALITY*

BOOKS FOR CHILDREN—a library of their own—need no longer be considered in the luxury class. For in the past few years there has been a constantly increasing production of attractive books for all ages at prices ranging from a dollar down to a quarter or less. Today it is possible to collect from among these editions a more than adequate library for young people. This is principally due to the fact that practically every old favorite that has stood the test of time—Grimm's and Anderson's *Fairy Tales*, *Alice in Wonderland*, *Treasure Island*, *Little Women*, *Bob Son of Battle* (to mention only a few) may now be purchased in excellent editions, worthy of any library, within this low price range.

Many of these books, originally published at two dollars or three dollars and a half, or even more, have been reprinted from the original plates, both illustrations and text, and cannot therefore be considered "cheap" in any respect except price. Four of A. A. Milne's books, after several years of large sales at two dollars, have been republished at one dollar each, thus making them available to an ever-widening circle of readers for whom the original price was prohibitive. Similarly the "Babar" books, published at three dollars, and available therefore only to the fortunate few

children who could afford to own them, are now being offered at one dollar, in a smaller size, but equally alluring, to a much larger audience. These favorites of today's children will in this way become the classics of the next generation.

This trend toward democratizing the best of the classic juvenile literature is so definitely in progress that we can almost predict which titles will be added to the increasing number of low-priced editions. The broad interest created by motion pictures in such books as *David Copperfield*, *The Three Musketeers* and *Heidi* has stimulated an increased demand for these books. Publishers have capitalized on this by publishing motion picture editions of these classics. Purists may object that these editions trade on the popularity of the actors and the motion picture scenes, instead of using the original illustrations that were familiar to them in their own youth. But the effect, nevertheless, has been to increase the reading public and to create an enormous demand for more good books.

But even more significant than this reprinting of classics is the movement now slowly getting under way to publish good new titles at prices which seem truly astonishing. When such a first-rate story as *Red Feather*, with literary style, illustrations, and format comparable with the best of current juveniles, is published at fifty cents (twenty-five cents in paper

* A comprehensive list of *Inexpensive Books for Children*, including titles mentioned here and many others, is published by the Child Study Association. Price: Ten cents.

covers), that is news. Then, too, the increasing number of really good new picture books for young children, at prices from ten to fifty cents, is encouraging. Many of these are well printed and beautifully illustrated, comparing favorably with much more expensive books. They cover a wide range of choice, from verses and picture tales such as the delectable *Timothy Titus* to the inimitable Walt Disney creations of fancy in Donald Duck and Hiawatha, and such hilarious humor as *Why Is a Yak?*

Outstanding, too, both in quality and interest, are the large number of informational books, inspired, no doubt, by the emphasis of modern education on enriching every-day experiences. For ten or twenty-five cents one may find accurate, well-written and beautifully illustrated books, large and small, presenting such subjects as coal, oil, electricity, wood, housing, bread, boats and automobiles.

Booksellers and publishers, both, report this year a tremendous growth in the sale of books at one dollar and under. Perhaps the business slump has been one cause for this; but surely another factor is the rapid spread of reading interest to all classes of the population and the consequent demand for books of high quality at low prices. One bookstore, accustomed to selling high-priced and deluxe editions, finds that many of its regular customers, whose book budget is almost limitless, now habitually ask for the best of the inexpensive books. Often they buy these in quantity to distribute as gifts. On the other hand, booksellers whose customers are largely people anxious to get the most for their money have almost a crusading spirit for low-priced books. They hesitate to offer children's books in the expensive price range unless, in content as well as format, they are in some way extraordinary.

The publishers, on their part, are trying to meet this demand for good books at low prices. Doubleday Doran have this year added several excellent titles at one dollar to their already splendid Garden City list. Macmillan have reduced the price of the popular *Happy Hour* series from fifty to thirty-five cents. They have also brought down the price of *Hitty* and several other excellent books for older children to one dollar. Grosset and Dunlop have continued their policy of contributing many fine new books, as well as new editions of old favorites, at amazingly low prices. Whitman, Rand McNally, and Follett (a new firm of publishers) have contributed many outstanding new titles at ten cents and over. The Windermere Series of classics, published by Rand McNally, with their rich illustrations and fine format,

are now available at one dollar. Winston also has a remarkable list of reprints at the same price. The Modern Library is each year increasing its splendid list of indispensable titles, though this year the price of their "Giants" has been raised from one dollar to a dollar and a quarter. The Everyman Library has always had an important list of titles for students. Although their format is not quite up to the standards of some of the other publishers, they, too, have begun to modernize their editions. Modern Age, another new firm, committed to a progressive and liberal outlook from a social as well as psychological point of view, have started the interesting experiment of publishing both original and reprinted editions at twenty-five cents in attractively modern paper bindings, and fifty cents in cloth. In order to get books to the public at such a low price they are trying to eliminate middle-man costs by distributing through the newsstands and other direct channels, as well as through the bookstores.

An enormous public these days, which would not venture into a bookshop, are finding among a mass of rather worthless editions on sale at such places as drug stores, railroad stations and chain stores many excellent books for children. On the other hand, the more discriminating public can be sure of finding, in even the finest and most conservative bookshops, an amazingly greater number of low-priced books that satisfy a very high standard both as to subject matter and format. The whole realm of book-buying for children is becoming democratized.

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In the Magazines

Cry Baby Cry. By Dolly Carr. *Baby Talk*, January, 1938.

Wise and amusing advice to mothers of young children who may be puzzled about how to interpret and how to react to the crying of young babies.

Creative Education: "Where From" and "Where To"? By Dr. Graham Howe. *Home and School*, December, 1937.

"As we believe so we shall behave." Our beliefs—conscious or unconscious—about the nature of children affect our attitudes and conduct in relation to educational procedures—"Let us ask ourselves again what is Education for?"

Musical Education for Children. By Lisa M. Peppercorn. *Home and School*, December, 1937.

A plea for teaching music to children who are not outstanding in musical ability and a description of how their interest may be aroused and their musical development furthered.

The Creative Work of a Child. By Verna Warren. *Progressive Education*, January, 1938.

A beautiful presentation of the rehabilitation of an actual child by the grade teacher, described with rare genuineness and humility.

How to Handle Jealousy. By Margaret McMaster. *Parents' Magazine*, February, 1938.

Some very helpful and practical suggestions for dealing with an older child's jealousy of the baby.

Plain Talk About Race Prejudice. By John Palmer Gavit. *Parents' Magazine*, February, 1938.

Examines some of the reasons for race and national prejudices and urges a type of home guidance which will free our children from such narrowness.

Parent Education at First Hand. By Grace Langdon. *Journal of Adult Education*, January, 1938.

A fascinating account of a visit to various parts of the country to observe the parent education programs carried on by the WPA. There is no feeling of schoolroom or formal meeting in this work—rather, a practical, friendly, neighborly teacher goes into

homes of every kind and actually helps women with their immediate problems, whatever these may be: cooking, sewing, making toys, knitting, quilting, or even rat exterminating! Eventually she encourages these women to meet in informal groups where the discussion is really "guided conversation" between people of similar interests, facing similar problems.

Radio, American Style. By Jascha Heifetz. *Harper's Magazine*, October, 1937.

In Europe, under government-controlled radio, the broadcasters set out to instruct or improve the public's taste. In America the public has improved the taste of the broadcasters by proving that it really enjoys and wants good music. The music, however, still suffers by being produced on the same programs with comedians, dramatic sketches and other popular items, in the hope that the diverse material will please everybody. Excessive advertising and construction of the program to fit the clock are still disturbing elements. Radio has introduced the public to good music; the public has overwhelmingly responded; now radio must continue to offer such musical fare and more of it. Every musical note which falls upon the field is a seed, a seed from which will grow the musical taste of the future.

Independent Work and Play Periods. By Rebecca J. Coffin. *Childhood Education*, January, 1938.

What should independent work and play periods mean to children? What is the teacher's rôle at such times? What are the standards for judging the work and what may the finished product indicate? These are questions of interest to teachers and to parents who may sometimes overemphasize perfection of results.

Budget Baby. By Martha Stockwell Munford. *Baby Talk*, February, 1938.

How much should a baby cost? Not much—ingenuity and common sense keep the new baby's equipment down to "next to nothing." A clothes basket instead of a bassinet; mayonnaise or jam jars for cotton, oil, and nipples; ten-cent-store coffee percolators instead of expensive bottle warmers, etc. Many practical hints demonstrate that often the happiest and healthiest baby has the fewest of this world's goods.

What About the Child's Religion? By Raymond A. Smith. *National Parent-Teacher*, February, 1938.

All people need religion—a sense of identification with something greater than themselves. Parents cannot leave children free to develop their own religions, since they inevitably acquire some sort of religious ideas and attitudes from those around them. Whatever the nature of the parent's belief, he should "attempt to make his children aware as soon as they can understand that there are certain things that his parents regard as of supreme worth."

Professor's Freedom. By Donald Slesinger. *Harper's Magazine*, October, 1937.

The reactions of a college professor who has stepped out of academic work. His experience has convinced him "that, with few exceptions, the professors themselves were the greatest enemies of academic freedom." The professor is paid to discover and teach the truth, but too often he is only a weak conformist. The greatest pressures against new ideas and those who express them come from the faculty group itself.

What Do the Women of America Think About Marriage? By Henry Pringle. *Ladies' Home Journal*, February, 1938.

Reports the results of a nation-wide survey carried on by personal interview with women throughout the country. Every attempt was made to secure fair samplings and the figures are broken down to show the attitudes of various economic, religious and cultural groups, and to distinguish between urban, rural and small town reactions. While the questions asked were not very profound, the results are interesting as far as they go—picturing the prevalent ideas in our culture regarding legitimate grounds for divorce, the causes of friction in marriage, and the education of young people for marriage.

This Funny Thing Called Love. By Jessie Runner and Dorothy Pownall. *Parents' Magazine*, February, 1938.

Tact and faith on the part of parents are needed to help adolescents through their early romantic experiences. Parents should regard the dawn of romance as a wholesome development. Some difficult problems occur but they need not be over-emphasized or hysterically greeted.

Shop Talk

THE idea behind the furniture of *Childhood, Inc.*, 32 East 65th Street, New York, is that when you buy something for the baby you are not buying for one year or so but for a time that covers the process of growing up. Take, for instance, the baby's room on the second floor. Here is the baby's crib. The head boards are three feet wide and match the headboards of the nurse's bed. With the crib (priced at \$55) come an extra pair of bed rails so that when the baby has outgrown the crib, it can easily be converted into a bed and it will be a twin with the nurse's bed (\$35). In this room the furniture is painted a soft peach color (to which Swedish designs may be added) and downstairs you can see the same furniture transformed for an older girl by a different coat of paint, a pale almond green.

Back again in the baby's room you see the chifforobe—awful word—which looks like a highboy (\$80). It is a chest of three drawers with another chest on top, removable, half of which has a partition for hanging the baby's clothes, the other half being shelves. They tell you that later on it can be used for a toy box but it seems to me that, with shelves, it could also be used for underwear. There is also what starts out to be a utility table (\$42) with a shelf for scales, which is frivolous looking while being completely functional, so that later it can easily be transformed into a desk or a dressing table. The only thing which can't last forever is a baby table and chair (\$24) which can be hitched to each other.

They've done a boy's room as you would like to have it when he is six. The walls are white. What about dirty finger-marks, you ask? A bulletin board of cork frieze as high as the child circles the wall except where a blackboard interpolates. On the floor is dark red linoleum. The bed is one of their convertible beds with maple finish. The combination bookcase, chest and desk, whose design is on the rococo side, will unquestionably appeal to the young (\$56). There are book-shelves, chairs, a table, a model of a ship, an exercise horse (\$18) on the principle of the rowing machine but more decorative, and, without doubt, the best work bench to be found anywhere outside of a carpenter's shop.

The prices are not as high as they sound because the furniture is so ingeniously planned and so sturdy that it far outlasts ordinary ready-made furniture.

MARY POORE.

A FIVE-YEAR-OLD CHILD

(Continued from page 181)

essential and attainable. This is the quality of exuberant joy of living. Fortunately for some of us, and unfortunately for others, this joy is not dependent on material circumstances. In fact, it seems clear that wealth is a great handicap to a little child, for unless it is intelligently managed, it deprives him automatically of much that is necessary for his development. This joy of living is dependent first of all on security. A child may be active, intelligent, well-disciplined, and independent; but he will not be happy unless he is sure of the foundations of his world. If he suspects or knows that his father and mother do not love each other, his cornerstone is shattered. If he is jealous of another child in the family or put into unfair competition with an older or brighter brother or sister, he will be moody and restless. Other familiar and too often recurring patterns will destroy his security: too strict, or inconsistent, treatment by nurse or mother or father; and especially the feeling of being unloved or unwanted, even though it may be entirely unfounded in fact. If we are truly aware of these difficulties, we can go far to eliminate them, not by too great concern, but by the use of common sense, kindness, and sympathy.

But there is a more positive aspect of a child's happiness, and here all of us stand an equal chance. Nothing seems to us at the school more important than that parents should do things with their children—the father as well as the mother. Our children can catch from us our enthusiasms, our tastes, our sense of values; even when very small, they can share our pleasures. We can give them a simple ritual for their lives, with ceremonies to which they can look forward, and occasions on which they count. For instance, we can take an expedition with them every weekend, to which they can look forward. There are hundreds of things to do in a big city, and it is a living disgrace to us all, parents and teachers, that when children reach the age of eleven or twelve, they want to spend their weekends going to the movies. Here I cannot speak too strongly about the importance of the father in the picture. Whatever he does with his children seems to them delightful and exciting because he is so rarely with them. If he is willing to spend half of one day a week with his children, he will reap his reward a thousandfold.

If we can give a child in his first five years this positive joy we shall do much toward avoiding the pitfalls of later years. As Mr. Pearsall Smith put it

in his account of his early years in the *October Atlantic*, "To tuck a happy childhood under a child's jacket was the principle which my mother's kindly father often preached as the best preparation for happiness in future years."

Well—here we are, most of us, in Mr. Wells' phrase, "the audacious parents of one peculiar child," if not of two or three. We have much to help us in our fascinating task. As Wordsworth puts it in "The Prelude":

"Dust as we are, the immortal spirit grows
Like harmony in Music; there is a dark
Inscrutable workmanship that reconciles
Discordant elements. . . ."

By using our wits and whatever knowledge we can summon, we can understand that dark inscrutable workmanship, and give our five-year-old the foundation of a truly happy life.

RECENT DEVELOPMENTS IN THE MEASUREMENT OF PERSONALITY AND APTITUDE

(Continued from page 183)

especially valuable to the clinical psychologist who can use these tests to delve further into the subject's personality make-up and correlate his interests with other aspects of his total personality.

Two of the more widely used interest scales are Strong's Vocational Interest Blanks and Garrettson and Symond's Interest Questionnaire for High School Students. The former test has norms for over twenty-three occupational groups such as personnel manager, salesman, lawyer, teacher, minister, chemist, etc. This test has one complete set of questions taken by all subjects. The test is then scored separately for each occupation in which an interest analysis is desired.

Last of all, attention is turned to the field of personality measurement. It is, of course, possible to group all of the preceding tests under this heading. However, we usually think of tests of "nervousness," instability, introversion, aggressiveness, honesty and the like when we refer to such tests. Construction of tests of personality has been attended by great difficulty. There are some psychologists who believe that the only test of personality is the actual behavior of the individual, and that paper and pencil tests can never provide an accurate picture of personality.

Many condemn the attempts of psychologists to reduce personality to atoms which are sampled by questions and are then added up. Personality, they say, consists of patterns and these can never be described in terms of the elements alone. Despite this type of valid criticism, the field of personality measurement has flourished and grown. In Dr. Maller's bibliography, *Character and Personality Tests*, which was published in 1937, three hundred and fifty-six tests are listed. There is an insistent demand for still more and better tests.

The writer is of the opinion that present personality tests do not furnish an adequate measure of personality. Experimental and clinical evidence show that they may be used, however, as a beginning point in the study of a child's personality. They furnish excellent "leads" which may be followed up by interview. They do not furnish sufficiently valid results to be used alone in describing a person, but they may be used profitably in surveying groups when only general trends are being investigated.

One of the most widely discussed and perhaps clinically the most widely used personality test is the Rorschach Psychodiagnostic Test, sometimes called the Rorschach Ink Blot Test. It consists of a series of plates upon which ink blots appear. These were selected from a group of sixty plates by Dr. Rorschach, a Swiss psychiatrist, after many years of clinical, psychoanalytical experience with them. The subject is shown these plates in turn and is asked to respond to them by whatever free associations come to mind. On the basis of these responses an analysis is made by means of elaborate qualitative and quantitative procedures. Many claims have been made for this test. In addition to the usual personality factors, it is supposed to measure intelligence, special aptitudes and vocational fitness. Of all the claims made, the one that has the most evidence in its favor is that it presents a very penetrating clinical analysis of the individual's personality. Many psychologists are fully convinced of its special value in this regard. The present writer is still wary of the extravagant claims made for it and thinks it has certain serious limitations for which space does not permit discussion.

This short sketch must appear confusing to one who is unfamiliar with the extensive work done in the domain of psychological measurement. The field is so vast that separate volumes are needed to describe its several aspects. To those who are familiar with their intricacies there is little doubt of the powerful and valuable influence psychological tests may play in the rôle of human guidance.

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A UNION ACCEPTS YOUTH'S CHALLENGE

(Continued from page 175)

throughout the country. The total for 1937-38 will exceed 25,000 students. In addition to the national educational staff, there are educational directors in twenty-five local unions from Houston, Texas, to Toronto, Canada, and from Boston to San Francisco. The union last year granted eighteen scholarships at workers' summer schools and colleges and held five labor institutes. A program of mass education, calculated to reach the International Ladies' Garment Workers' Union's 275,000 members, includes popular lectures, movies, musicals, dramatic and radio pro-grams, hikes and excursions.

All this is part of a general plan described by the president of the union, David Dubinsky: "The chief aim of the International Ladies' Garment Workers' Union is to fight for higher wages and shorter hours for our members and to defend and improve their work conditions. But long ago we have learned the truth and the force of the old saying: 'Man does not live by bread alone.' We know that a dress is not merely a piece of cloth; it takes style and trimmings to make it a thing of beauty and its wearer to feel well dressed. Besides aiding our members to gain a greater measure of the material comforts of life, we do all we can to make their lives fuller, gay, and more cultured. On this basis we founded our edu-cational work a generation ago. The International Ladies' Garment Workers' Union pioneered in bring-ing education, recreation, art and medical science to the service of labor. . . . We have a right to claim that our union has become strong not merely through its economic gains but by virtue of the idealism and solidarity fostered by our educational and cultural activity."

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